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BOSTON MUSIC CO.  
EDITION OF ORATORIOS  
CANTATAS & CHORUSES



THE 137TH PSALM  
CANTATA

FOR

CHORUS OF WOMEN'S VOICES  
WITH SOPRANO SOLO  
VIOLIN, HARP, PIANO  
AND ORGAN

Price, \$1.00  
(In U. S. A.)

FRANZ LISZT

THE BOSTON MUSIC CO., BOSTON, MASS.



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If the harp is lacking, the harp part must be played on the pianoforte and the piano accompaniment omitted. The part for organ or harmonium is to be used ad libitum, so that the Psalm may be performed with violin, harp and piano or merely with violin and piano.

When the organ or harmonium is used, special heed must be given to the singers and the register, so that the accompaniment may not drown the voices and thereby lose the mournful and mystical coloring.



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# The 137th Psalm.

(Revised version.)

MUS

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FRANZ LISZT.

Lento, lamentoso.

Voice.

Violin.

Harp  
or  
Pianoforte.

★ Piano.

Organ  
or  
Harmonium.

*poco rit.*

4 ft. (no octave register.)

*poco rit.*

3 2 1 3 2 1

4th string.

*Red.*

*p*

*ppp*

\*

★ This accompaniment is omitted in case the harp score is given to the pianoforte.

Orchestra parts may be had of the publishers.

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NEW YORK PUBLIC LIBRARY FOR THE PERFORMING ARTS  
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By the riv - ers of Ba - by-

*Red.* \*

*Red.* \*

*Red.* *pp* \*

*ppp*

lon ————— There we sat —————

*Red.* \*

*Red.* \*

*Red.* *rinforz.* *dim.* \*

*Red.* \*

*Red.* \*

*Red.* \*

down, yea, we — wept, — we

There wept — we,

*Red.* *p* \*

*Red.* \*

*Red.* \*

*ppp sempre*

3

3



There wept we, when we re-

*p dolce*  
mem-ber'd, re-mem-ber'd Zi on

*pp dolce*

*pp dolce*  
*red.*

*dolce*

*sotto voce*

yea, we — wept. On the 4th string.

*tranquillo assai*

*pp* *led.*

*tranquillo assai*

*pp* *led.* \*

*pp*

wil - lows hanged we up our harps in the

*pp*

*led.* *sempre led.* \*

midst there-of For there they that led us

*Red.* (prepare C sharp.)

*Red.* \*

*poco a poco cresc. più agitato e accel.*

cap - tive re - quired of us songs, — Our tor-

*rinforz.*

*Red.* \*

*Red.*

*poco a poco cresc. più agitato e accel.*

ment - ors of us mirth re -

*Red.* *rinforz.*

*Red.* *rinforz.*

*Red.* *rinforz.*

Very long rest.

quired.

*ritard.*

*di - mi - nu - en - do perãendo \**

Very long rest.



*(with a scornful accent)**(bitterly, with fixed gaze)*

"The songs of Zi-on, sing - us, sing us one!"

"The songs of Zi-on, sing

*pizz.**p riten.**mf**mf**mf**(without the baton)*

- us, sing us one!"

*(with much expression, gloomily)*  
*arco.*

(about the same tempo as in the beginning)

How shall we sing— in a —

*f.*

*agitato*

*pp trem.*

*pp*

strange land The Lord's song how— sing!

*allarg.* *rit.* *smorz.*

*poco rit.* *ff*

*poco rit.* *ff*

*poco rit.*

*lamentoso* How shall we sing in a —

*agitato*

*pp trem.*

strange land, The Lord's song? how — sing?

*allarg. rit. smorz.*

*poco rit. ff*

*poco rit.*

*poco rit.*

(with deep feeling)

*lunga**pp**lamentoso*

Je - ru - sa - lem!

*pp**p**ppp**ppp**ppp**ppp*

(somewhat more cheerful)

*lunga*

Je - ru - sa - lem!

**Maestoso.***ff* (Jubilant.)

Je - ru - sa - lem!

**Maestoso.***ff***Maestoso.***pp**sf**ff***Maestoso***pp**f*

Je - ru - sa -

*SOPRANO. ff*

*Women's Chorus. ff*

*ALTO. ff*

10

8

*ff*

3

3

3

★ In the absence of a harp, let the piano take the accompaniment from here to the close (the true piano part, not the harp arpeggios.)



lem! Je - ru - sa -

lem! Je - ru - sa -

lem! Je - ru - sa -

ff

ff

ff

8

Red.

\*

Red.

\*

[illegible]

hand for - get her cun-ning if I for-

hand for - get her cun-ning if I for-

*colla parte.*

(Prepare C# and E.)

*And.* *colla parte*



*un poco accelerando*

get thee!

Je - ru - sa - lem!

Je -

*un poco accelerando*

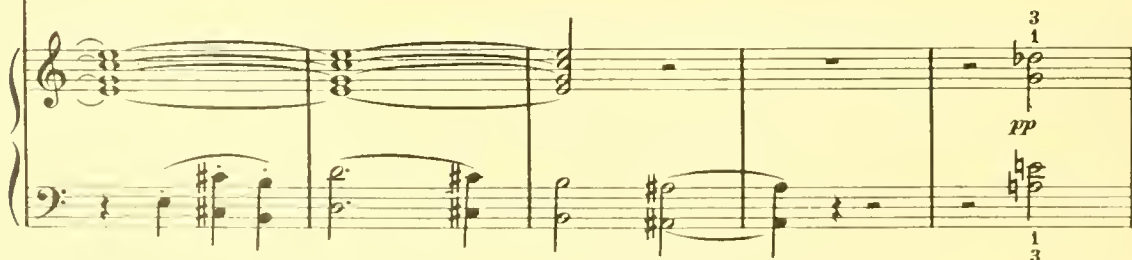
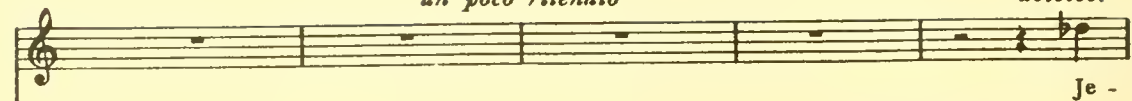
*ff*

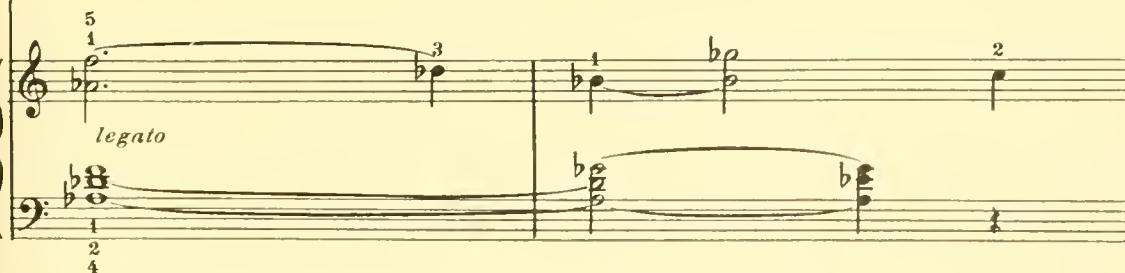
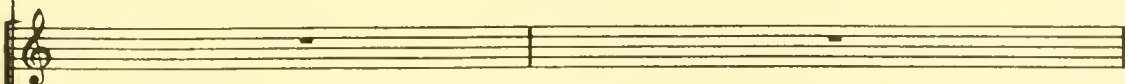
Ed.

*ff*

541

2

*un poco ritenuto**dolciss.*



ru - sa - lem! Je -

Je - ru - sa -

*p*

*f*

*Red.*

*ppp*

*3*

*1*  
*2*  
*4*

ru - sa - lem! \_\_\_\_\_

lem! Je - ru - sa -

*Pia.*

*sempre dolcissimo*

8



dim. *pp*

lem!

dim. *pp*

*dimin.*

*Red.*

*Red.*

*\**

*\**

The musical score is written for voice and piano. It consists of six systems of staves. The first system has a vocal staff with a long note and a piano staff with a long note. The second system has a vocal staff with a long note and a piano staff with a long note. The third system has a vocal staff with a long note and a piano staff with a long note. The fourth system has a vocal staff with a long note and a piano staff with a long note. The fifth system has a vocal staff with a long note and a piano staff with a long note. The sixth system has a vocal staff with a long note and a piano staff with a long note. The score includes various musical notations such as notes, rests, and dynamic markings.

*rit.*

My right hand for-get her cun-ning If I for - get thee!

*molto espressivo*

*colla parte*

*p*  
*Ped.*  
(basso marcato) \*

*colla parte*

*p*  
*Ped.*  
(basso marcato) \*

*colla parte*

This musical score is for a piano and voice piece, page 26. It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line consists of three staves. The first two staves are empty, while the third staff contains a melodic line with a slur and a fermata. The piano accompaniment consists of three systems, each with a grand staff (treble and bass clefs). The first two systems have a complex rhythmic pattern in the right hand and a simpler pattern in the left hand, with the word "Red." written above the left hand. The third system has a simpler rhythmic pattern in the right hand and a more complex pattern in the left hand, with the word "pp" (pianissimo) written above the right hand.

Vocal Line:

Staff 1: Empty.

Staff 2: Empty.

Staff 3: Melodic line with a slur and a fermata.

Piano Accompaniment:

System 1: Right hand has a complex rhythmic pattern; left hand has a simpler pattern. "Red." is written above the left hand.

System 2: Right hand has a complex rhythmic pattern; left hand has a simpler pattern. "Red." is written above the left hand.

System 3: Right hand has a simpler rhythmic pattern; left hand has a more complex pattern. "pp" is written above the right hand.



This musical score is for page 27 of a piece in B-flat major (three flats). It features a vocal line and two piano accompaniment systems. The vocal line begins with a melodic phrase in the first system, marked with a forte (>) dynamic. The piano accompaniment consists of two systems, each with a treble and bass staff. The first system of piano accompaniment features a continuous eighth-note pattern in the treble and a simple bass line, with markings for 'Ped.' and '\*' indicating pedal use. The second system of piano accompaniment continues this pattern. The score concludes in the third measure of the second piano system with a piano (*pp*) dynamic marking.

The musical score is arranged in three systems, each consisting of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The first system shows the vocal line with rests and the piano accompaniment with a melodic line. The second system includes the instruction *riten.* (ritardando) and *molto* (molto), with a crescendo hairpin and a fermata. The third system includes the instruction *perdendo* (losing tempo) and *molto*, with a crescendo hairpin and a fermata. The fourth system includes the instruction *riten.* and *molto*, with a crescendo hairpin and a fermata. The fifth system includes the instruction *riten.* and *molto*, with a crescendo hairpin and a fermata. The sixth system includes the instruction *riten.* and *molto*, with a crescendo hairpin and a fermata.

*riten.* - - - *molto*

*riten.* - - - *molto*

*perdendo*

*riten.* - - - *molto*

*perdendo*

*riten.* - - - *molto*

*riten.* - - - *molto*

*atempo ma sempre un poco ritenuto*

The musical score is arranged in five systems, each with a vocal line and piano accompaniment.

- System 1:** The vocal line begins with the lyrics "Je ru - sa -". The piano accompaniment consists of a single note in the right hand and a whole note in the left hand.
- System 2:** The vocal line continues with "Je - ru - sa -". The piano accompaniment features a *pp dolce* dynamic, with a half note in the right hand and a half note in the left hand.
- System 3:** The vocal line has a long, sustained note. The piano accompaniment features a *pp dolce* dynamic, with a half note in the right hand and a half note in the left hand.
- System 4:** The vocal line has a long, sustained note. The piano accompaniment features a *smorz.* dynamic, with a half note in the right hand and a half note in the left hand. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, marked with a *Red.* (Reduction) and a *\** (Crescendo) symbol.
- System 5:** The vocal line has a long, sustained note. The piano accompaniment features a *una corda pp* dynamic, with a half note in the right hand and a half note in the left hand. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, marked with a *Red.* (Reduction) and a *\** (Crescendo) symbol.

lem! Je - ru - - - sa -

lem! Je - - -

*una corda*

*Red.* \* *Red.* \*

*Red.* \* *Red.* \*

The musical score is written for voice and piano. The voice part consists of two staves. The first staff has the lyrics "lem! Je - ru - - - sa -" and the second staff has "lem! Je - - -". The piano accompaniment consists of four systems. The first system has a treble staff with a melodic line and a bass staff with a rhythmic pattern. The second system has a treble staff with a melodic line and a bass staff with a rhythmic pattern. The third system has a treble staff with a melodic line and a bass staff with a rhythmic pattern. The fourth system has a treble staff with a melodic line and a bass staff with a rhythmic pattern. The score includes various musical notations such as notes, rests, and dynamic markings.

lem! Je -

ru - sa - lem!

*Ped.* 8

*Ped.* \*

8

*Ped.* \*

*Ped.*

*Lento.* *p* *dim. molto*

ru - - - sa - lem! Je - ru - sa - lem! —

*dim. molto*

Je - ru - sa - lem! —

*dim. molto*

*8* *8* \*

*8* \*

The musical score is written for three voices and piano accompaniment. The vocal parts (Soprano, Alto, and Tenor) enter with the lyrics 'ru - sa - lem! Je - ru - sa - lem!'. The piano accompaniment features arpeggiated chords in the right hand and sustained chords in the left hand. The tempo is marked 'Lento.' and the dynamics include 'p' (piano) and 'dim. molto' (diminuendo molto). The score concludes with a very long rest for the piano part, indicated by a large horizontal line.

A very long rest, lasting after the voices have wholly died away.



*pp* *rit.* *pppp*  
 ★ Je - ru - sa - lem!

*pp* *rit.* *pppp*  
 Je - ru - sa - lem!

*pp* *rit.* *pppp*

*f* *dolcissimo* *rit.*

*rit.* *ppp*

*una corda* *pp* *rit.*

*ppp* *rit.*

★ The last six voice measures should grow constantly fainter and finally die away (without taking breath.)

# THE BOSTON MUSIC COMPANY

## SECULAR CHORUSES

### WOMEN'S VOICES

#### TWO-PART CHORUSES

94. Mallard, Clarisse	Harvest Home ( <i>S. Solo ad lib.</i> )	.15
96. Mallard, Clarisse	In the Merry, Merry May	.25
98. Sharpe, H. F.	Morning Song	.15
100. Sweeting, E. T.	The Banks of Aberfeldy	.15
104. Fauré, G.	The Brook ( <i>M.-S. Solo</i> ) ( <i>Fr. and Eng. text</i> )	.20
616. Grant, J. B.	Twenty Times a Day	.15
629. Trew, C. A.	A Children's Holiday	.15
696. Frank, E.	'Tis Maytime	.15
697. Frank, E.	No! Baby Cannot Look	.10
698. Frank, E.	O Pipe thee High	.12
699. Frank, E.	Shall I Sing?	.10
700. Frank, E.	O Polly, Peg and Poppety	.10
701. Frank, E.	Look over the Wall	.15
702. Frank, E.	Prince Finnkin	.15
703. Frank, E.	Little Polly, will you Go?	.12
704. Frank, E.	That Dear Little Maid	.12
705. Frank, E.	There were Three Merry Maidens	.15
706. Frank, E.	Tommy is a Silly Boy	.12
707. Frank, E.	O What has the Old Man Come for?	.15
708. Frank, E.	Five Little Sisters	.15
709. Frank, E.	In Ge-Card so Tiny	.15
710. Frank, E.	Baby, Cath a Rose	.12
711. Frank, E.	All Under the Lilies	.12
722. Elgar, E.	False Love	.15
723. Denza, L.	My True Love	.20
724. Alcock, G. A.	Music, when Soft Voices Die	.15
730. Hudson, H.	Sigh no more, Ladies ( <i>Vln. ad lib.</i> )	.20
731. Hudson, H.	It was a Lover ( <i>Vln. ad lib.</i> )	.15
736. Stevenson, J.	Tell me, where is Fancy Bred?	.20
737. Pointer, J.	Fairy Song	.15
738. Pointer, J.	Fairies' Recall	.15
756. Sharpe, H. F.	To the Crocus	.15
758. Farjeon, H.	Changes of the Moon	.15
759. Farjeon, H.	Cherry Bloom	.15
760. Farjeon, H.	The Rock-Away Boat	.15
1001. Pascal, F.	Bird of Day	.15
1002. Trew, C. A.	The Robin	.15
1005. Gade, N. W.	The Nightingale	.15
1011. Arensky, A.	The Flower Garden ( <i>Song Cycle, M.-S. Solo</i> )	.40
1013. Elliott, L.	The Forest Fairies Call	.15
1016. Marshall, C.	The Bird and the Boat	.20
1017. Marshall, C.	The East Indian	.15
1018. Marshall, C.	Hark, 'tis the Breeze	.15
1019. Marshall, C.	It is not Always May	.20

THE BOSTON MUSIC CO., BOSTON, MASS.



# THE BOSTON MUSIC COMPANY

## SECULAR CHORUSES

### WOMEN'S VOICES

#### TWO-PART CHORUSES

1020.	Marshall, C.	Oh, Bold is the Frost	.15
	Rachmaninoff, S.	Six Choruses ( <i>Complete</i> )	.50
1025.	Rachmaninoff, S.	Night	.15
1026.	Rachmaninoff, S.	The Lonely Pine	.15
1027.	Rachmaninoff, S.	Sleeping Waves	.15
1028.	Rachmaninoff, S.	The Captive	.15
1081.	Arne, T. A.	Fair Fidele	.15
1082.	Hall, King	Oh, the Summer Night	.15
1083.	Hall, King	An Emblem of Life	.15
1084.	Horrocks, A. E.	Bitter for Sweet	.12
1085.	Horrocks, A. E.	A Dirge for the Year	.15
1086.	Horrocks, A. E.	A Spring Day	.12
1091.	Sanders, H.	The Sea Hath its Pearls	.20
1092.	Bainton, E.	Sweet Spring	.15
1097.	Khan, Ben Ali	A Nile Song	.15
1100.	Sanders, H.	Aubade	.20
1105.	Bunten, A. C.	In the Hay	.15
1106.	Horrocks, A. E.	Harebell Curfew	.20
1107.	Kars, E.	The Mermaid's Song	.15
1108.	Selfert, U.	Cradle Song	.15
1109.	Sanders, H.	Pack Clouds Away	.20
1110.	Sanders, H.	Up in the Morning	.15
1117.	Farrar, E.	A Chill	.15
1162.	Saar, L. V.	Dame Nightingale	.15
1163.	Slater, D. D.	May-Day Morn	.20
1175.	Sanders, H.	Sister, Awake	.15
1185.	Sanders, H.	A Farewell	.15
1193.	Lyon, J.	Night-Time	.15
1194.	Lyon, J.	My Spirits	.15
1197.	Schubert, F.	Hark, Hark, the Lark	.12
1251.	Denza, L.	Dreaming	.20
1252.	Johnson, N.	Song of the Bird	.15
1253.	Johnson, N.	Snowtime	.10
1273.	Denza, L.	Row, Row	.20
1274.	Denza, L.	Hush Song	.15
1275.	Denza, L.	Come Away	.15
1276.	Denza, L.	Night	.15
1277.	Denza, L.	The First Violet	.20
1278.	Denza, L.	Look Beyond	.15
1411.	Cotton-Marshall, G.	The Call of Spring	.20
1416.	Johnson, N.	A Hush Song	.15
1417.	Johnson, N.	A Song of Hope	.15
1418.	Johnson, B.	The Butterfly	.15
1422.	Denza, L.	Creole Swing Song	.15
594.	Kountz, R.	A Sleeping Child	.12

THE BOSTON MUSIC CO., BOSTON, MASS.

# The Boston Music Company

## Octavo Sacred Music

### Anthems for Women's Voices

1029.	Rachmaninoff, S.	The Angel S A	.20
1030.	Rachmaninoff, S.	Glorious Forever S A	.15
1040.	Gevaert, F. A.	The sleep of the Child Jesus (Christmas) (a cappella <i>ad lib.</i> ) S S A A	.10
1093.	Schubert, F.	The Omnipotence S S A	.20
1096.	Bizet, G.	Lamb of God (Agnus Dei) (S. solo, Violin and Str. Orch. or Piano obbl.) S S A	.25
1115.	Darcieux, F.	Noël of the Bressan Waits (Christmas) S A	.15
1120.	Moussorgsky, M.	Prayer S S A	.10
1166.	Tombelle, F. de la	Save me, O God S A	.15
1184.	Haydn, J.	Adoration to God and Thanksgiving to God S S A	.20
1241.	Tschaikowsky, P. I.	Ave Maria S. S. A. A.	.15
1242.	Gretchaninof, A.	Nunc Dimittis S. S. S. A. A.	.10
1243.	Shvedof, C.	We praise Thee S. S. S. A. A.	.10
1244.	Kastalsky, A.	O Gladsome Light S. S. A. A.	.15
1245.	Gretchaninof, A.	Credo (A. solo) S. S. S. S. A. A.	.15
1246.	Gretchaninof, A.	Cherubim Song S. S. A.	.15
1247.	Shvedof, C.	We have no other Guide S. S. S. A. A.	.15
1248.	Nikolsky, A.	Praise ye the name of the Lord S. S. S. A. A.	.15
1249.	Rachmaninoff, S.	Cherubim Song S. S. S. A. A.	.15
1250.	Ippolitof-Ivanof, M.	Bless the Lord, O my soul S. S. S. A. A.	.10
1255.	Arensky, A.	Christ hath arisen (Easter, a cappella) S. S. A.	.10
1257.	Beal, F. P.	My America (Patriotic) S. S. A.	.10
1270.	Chadwick, G. W.	Land of our hearts (Patriotic) S. S. A.	.12
1279.	Bach, J. S.	Whate'er may vex or grieve thee (Chorale) S. S. A.	.12
1280.	Carle, Glen	Hymn of Mourning (Patriotic or Memorial) S. S. A.	.10
1419.	Berwald, W.	Thy Word is like a garden, Lord S. S. A.	.20
593.	Clark-Nevin.	The Holy Hour (S. S. A. A.)	.15
990.	Arensky, A.	Praise ye the Lord in Heaven (S. S. A. A.)	.12
1478.	Warhurst, J. C.	Thou Art, O God, the Life and Light (S. & A., Sop. Solo)	.12
1643.	Mendelssohn, F.	In Heavenly Love Abiding	.12
1598.	Sullivan-Sherwood	The Long Day Closes (S.S.A.A.)	.16
1685.	Protheroe, D.	Jesus Meek and Gentle (a cappella) (S. S. A. A.)	.12
1686.	Protheroe, D.	A Vesper Hymn (a cappella) (S. S. A. A.)	.12
1552.	Baines, W.	Beautiful Land Called Home. (S. A. A. with S. Solo or S. S. A. A.)	.10
1706.	Schubert, Fr.	Art Thou Weary ("Serenade") S. S. A.	.12
1708.	Brahms, J.	Evening Hymn S. A.	.15

The Boston Music Co., Boston, Mass.



# THE BOSTON MUSIC COMPANY

## SECULAR CHORUSES

### WOMEN'S VOICES

#### THREE-PART CHORUSES

2528.	Nash, W. G.	The Rivals	.15
2542.	O'Hara-Harding	Little Bare Feet	.12
2569.	Brown, Gail R.	The Clown and the Lady Doll	.16
2575.	Fitch T. F.	Summer Landscape	.15
2607.	Howard-Treharne	In The Valley At Home	.12
2610.	Woodside, J.	I Like The Lad with the Golden Hair	.20
2645.	Barnes, E. S.	If Love Should Come	.20
2671.	Moore, J. (Arr.)	I Know Where I'm Goin'	.16
2685.	Knapp-Fields	Open The Gates of The Temple	.20
2688.	Verrall, John (Arr.)	Deep River (Negro Spiritual)	.18
2699.	Lippé-Fields	How Do I Love Thee (Sop. Solo)	.20
2745.	Morley-Breydert	Now Is the Month of Maying	.25
	Bornschein, F.	Six French Folksongs ( <i>Elementary String Orch. ad lib.</i> )	
2773.	"	No. 1. The Little Boats (Papa, Les P'tits Bateaux)	.16
2774.	"	No. 2. The King of Yvetot (Le Roi d'Yvetot)	.16
2775.	"	No. 3. The Handsome Drummer (Joli Tambour)	.16
2776.	"	No. 4. Good King Dagobert (Le Roi Dagobert)	.16
2777.	"	No. 5. Delicious Snuff (J'ai du bon Tabac)	.18
2778.	"	No. 6. Cadet Rousselle	.16
2848.	Sacco, John	Highland Song	.22
2896.	Newman-Stickles	This Is My Prayer (S.S.A.)	.20
2956.	Hovdesven, E. A.	Be Lovely, Fair Maid	.25
2962.	Forcucci-Stickles	Ev'rybody Square Dance (with violin optional)	.25
2972.	Davis-O'Hara	Because I Love	.20
3044.	Brahms-Gibb	In Summer Fields	.20
3045.	Beethoven-Gibb	Adelaide, Op. 46	.25
3046.	Brahms-Gibb	Love Song (Minnelied)	.20
3072.	Beethoven-Gibb	O Happy Life	.25
3073.	Brahms-Gibb	At Break Of Day	.20
3074.	Beethoven-Gibb	Devotion	.20
3075.	Brahms-Gibb	Disappointed Serenader	.20
3076.	Brahms-Gibb	Faithful Love	.20
3077.	Brahms-Gibb	Remembrance	.20
3078.	Brahms-Gibb	The Frost Was White	.20
3080.	Brahms-Gibb	The Quiet Wood	.20
3086.	Ware-Stickles	This Day Is Mine	.20
3089.	Harris J.	Bolero (Andalusian Folk Song)	.20

THE BOSTON MUSIC CO., BOSTON, MASS.









